

FLORIDA

SUMMER 2003

History & the Arts

A MAGAZINE OF FLORIDA'S HERITAGE

MCKEE BOTANICAL GARDEN

NATIONAL HISTORIC LANDMARKS
NORTON MUSEUM OF ART • THE ST. JOHNS RIVER

FOCUS ON

MAKING A DIFFERENCE IN YOUR OWN COMMUNITY

As individual citizens, we can all contribute to the quality of life in our communities in the Sunshine State. I have recently had the pleasure of recognizing the contributions of some very special and talented Floridians. Their life work reflects a commitment to excellence that has enriched us all. Some are recognized for their extraordinary cultural and artistic talents, others for their persistent and professional dedication to the preservation of our heritage.

The Department of State is proud to support programs recognizing the importance of our folk heritage, the talents of individual artists, and the value of historic preservation. I commend these individuals for their incredible contributions in making Florida a state rich in its customs and traditions.

Communities can also affect positive change by working together toward common goals. Community partnerships played a significant role in the expansion of the Norton Museum of Art in West Palm Beach, and the preservation and restoration of the historic McKee Botanical Gardens in Vero Beach. In both cases, the commitment of citizens resulted in the creation of outstanding artistic and historical showplaces that enhance and enrich our great state.

The efforts of the St. Johns American Heritage River Initiative represent an even broader coalition of community leaders, agencies and citizens, which includes ten Florida counties along this American Heritage River corridor. Through the cooperative partnership of this initiative, diverse groups work together to protect the natural landscape and enrich its cultural and historical qualities throughout the region.

Recognizing the historic diversity and national significance of Florida history, the Division of Historical Resources is working in partnership with government agencies, professionals, independent organizations, and individuals to identify and recognize Florida's places of national significance as National Historic Landmarks. Throughout the nation, only 2,300 sites are recognized as National Historic Landmarks, with 35 in Florida.

These individual contributions and cooperative efforts provide a direct impact on the state by stimulating our economy through increased tourism, job creation, and attracting new business. We are all the richer for them.



Glenda E. Hood

Glenda E. Hood
Secretary of State

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ON THE COVER: McKee Botanical Garden, Vero Beach. Photo by Eric Dusenbery.



FLORIDA

History & the Arts

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FLORIDA
IN MY VIEW

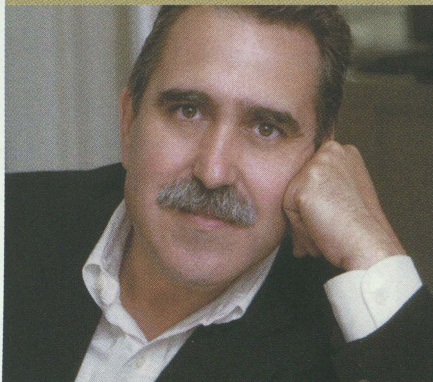
■ JORGE L. HERNANDEZ ■

The following is an excerpt of remarks made by Florida Historical Commission Vice-Chair, Jorge Hernandez, from the steps of the Old Capitol in Tallahassee at the grand opening of the Florida Center of Political History and Governance on Monday, November 18, 2002.

Good evening, bien venidos a todos. Hoy es el momento que vamos a enagurar la exposicion de la historia politica de la florida en el Capitolio Antiguo de Tallahassee.

Good evening to all. Welcome. The brief salutation in Spanish was simply to remember that Spanish was the first European language spoken in these lands and we will hear other, more ancient tongues later on in the evening.

The Florida Historical Commission is a body of 11 appointed members. We are from the allied professions of architecture, archaeology, art, and architectural history and preservation. We are here to assist the Department of State and the Division of Historical Resources in mentoring communities to help protect, preserve, and



interpret the state's cultural heritage. The faces of this heritage are as varied as the faces of its people. Whether it is an African American one-room schoolhouse in Tallahassee, or a Carpenter Gothic chapel at the banks of the Suwannee River, or an old Spanish mission, or a submerged archaeological site, or a grand ocean-side resort hotel from the Boom Era. They are all a part of this state's history, as well as this grand building that we stand before tonight, Tallahassee's Old Capitol.

This building, like all great buildings, was forged by the will of the community. It goes on then to become the setting for that community's life, its collective memory, and its history. While this building was built to be the great arena for politics in this state, it is now the vessel of the state's political history. It is a very special vessel because when you walk through the exhibit, you are actually walking in history. The building is indeed the greatest article of the exhibit. It is where the story of our state has unfolded for many years. It is a vessel that, I'm happy to say, will always remain half-full. Half-full of the past accomplishments and trials and successes of this great state, and open enough to receive the lessons for the future.

JORGE HERNANDEZ is a registered architect in Florida and three other states. He was appointed to the Historic Preservation Advisory Council in November 1999. In 2001 he was elected chairman, and in 2002 was elected vice-chairman of the Florida Historical Commission. He is a professor at the University of Miami School of Architecture and a member of the American Institute of Architects and the Florida National Register Review Board, and has served as chairman of the Coral Gables Historic Preservation Board. Mr. Hernandez is the author of several articles and books. He has a master's degree in architecture from the University of Virginia.

NEWS & NOTES

TALLAHASSEE

Citizens Honored for Historic Preservation Efforts

Secretary of State Glenda E. Hood recently recognized two Florida citizens for their extraordinary efforts and accomplishments in the field of historic preservation.

The Senator Bob Williams Award is named for Florida's first State Historic Preservation Officer, who created the framework for historic preservation in Florida. The award is presented to a public employee who has provided exceptional service that has changed the course of historic preservation in Florida. The 2003 recipient is archaeologist **Bob Carr**.

Carr began directing archaeological projects in 1974 for the State of Florida. In 1978 he became the first county archaeologist in Miami-Dade County's Historic Preservation Division, and from 1996 to 1999, he served as director of that Division. Carr discovered and documented over 300 sites across Florida, excavating the 11,000-year-old Cutler Fossil Site, and investigating the nation's most southerly prehistoric site in Key West. In 1999, Bob Carr and John Ricisak, another Miami-Dade County archaeologist, discovered the Miami Circle. As the Executive Director of the Archaeological and Historical Conservancy, Inc., in Davie, Carr continues to direct the analysis of Miami Circle artifacts and data, and has served as the principal archaeological investigator of the Okeechobee Battlefield, the Ortona Canal and Earthworks in Glades County, and the Long Lakes archaeological investigations in Broward County.

The Mary Call Darby Collins Award is named for Florida's former first lady, whose devotion to preserving the historic home of Governors Call and Collins provides a model example of selfless public service. It honors the volunteer whose passion for historic preservation has forever changed the face of Florida.

Mrs. **Althemese Barnes**, founder and director of the John G. Riley Center & Museum for African American History and Cul-

ture in Tallahassee, is the 2003 recipient of the Mary Call Darby Collins Award. Barnes has been instrumental in the establishment of the statewide Florida African American Heritage Preservation Network and recently organized the Fifth Southeast African American Heritage Alliance Conference, bringing nearly 200 preservationists and cultural heritage advocates from throughout the Southeastern United States and the Caribbean to Tallahassee. Mrs. Barnes is a member of the Florida Historical Commission and the Florida National Register Review Board, and the author of several books on local African American history.



LEFT TO RIGHT: Bob Carr, recipient of the Senator Bob Williams Award; Secretary of State Glenda E. Hood; Mrs. Althemese Barnes, recipient of the Mary Call Darby Collins Award.

NEWS & NOTES

Two Artists Inducted into Florida Artists Hall of Fame

Two Florida artists will be inducted in 2003 into the Florida Artists Hall of Fame—the highest cultural honor given by the State of Florida.

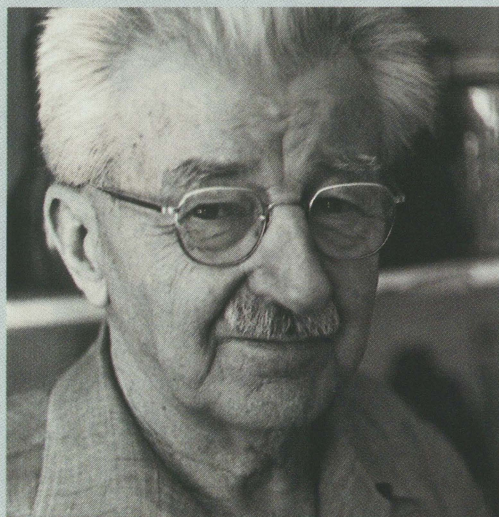
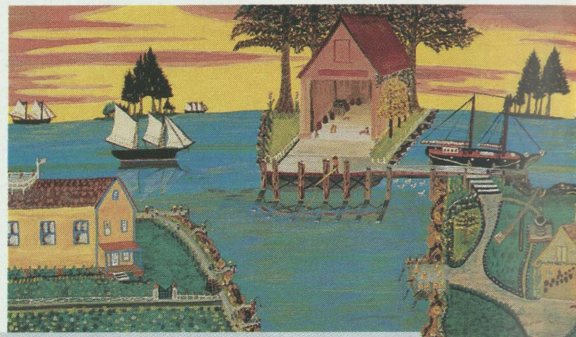
Now recognized as one of America's greatest folk artists, the late Earl Cunningham (1893-1977) was a self-taught painter who used vivid colors to portray reflections of American life through a series of vibrant landscapes and seascapes. His experiences informed his works, which celebrate the beauty of nature and often depict dramatic storms or sunsets. Painted in the American folk art style, his canvases are filled with images of birds, trees, boats and the sea, offering a unique reflection of American history, from Native American life to more modern times. In 1988, art collectors Marilyn and Michael Mennello donated their extensive collection of Earl Cunningham's works to the City of Orlando, establishing the Mennello Museum of

American Folk Art in Winter Park. For more information visit <http://www.mennellomuseum.com>.

The legendary Dr. William Patrick Foster served as creator and director, for over 50 years, of the internationally acclaimed Florida A&M University (FAMU) Marching "100" Band. His innovative approach to marching band entertain-

ment revolutionized marching band techniques and reshaped the world's concept of collegiate marching bands. As an artist and an educator, Dr. Foster has brought international recognition to FAMU and the State of Florida, and reshaped the perception of the art form. Since his retirement in 2001, Dr. Foster devotes most of his time to the William P. Foster Foundation and recently authored a new book, *The Man Behind the Baton*. For more information visit www.wpfosterfoundation.com.

For more information on the Florida Artists Hall of Fame, visit the Web site of the Division of Cultural Affairs at www.florida-arts.org.



EARL CUNNINGHAM



DR. WILLIAM PATRICK FOSTER

TOP LEFT AND RIGHT: COURTESY MENNELLO MUSEUM OF AMERICAN ART; BOTTOM LEFT: VICTOR R. CAINE; BOTTOM RIGHT: SLADE'S STUDIO

2003 Florida Folk Heritage Awards Presented

Kauihealani Mahikoa Brandt from Winter Park and **Troy Demps** from Orlando were presented with the 2003 Florida Folk Heritage Awards at the March meeting of the Florida Historical Commission in Tallahassee.

Kauihealani Mahikoa Brandt is a highly respected Hawaiian hula performer who has preserved the tradition by teaching young people. Born on Oahu, Hawaii, of Hawaiian and Filipino heritage, Mrs. Brandt studied with many hula teachers and attended Kamehameha School for Hawaiians. Mrs. Brandt's dance troupe was recruited to help open Walt Disney World in 1971. After working for Disney for more than two decades, Mrs. Brandt developed Na Opio Pio I Orlando, a hula *halau* (school) and dance group for children in Orlando's Polynesian community.

Troy Demps is an acclaimed African American hymn liner who has revitalized the tradition through performances, teaching, and lectures. He was born in Plant City in 1927. Demps learned much of his technique as a boy listening to his mother line hymns while doing household chores. From 1994 to 1995 Demps taught hymn lining as a master artist in the Florida Department of State's Folklife Apprenticeship Program, and has served as a master artist in the 1999, 2000, and 2002 programs.

The Florida Department of State presents Florida Folk Heritage Awards to citizens whose lifelong devotion to folk arts has enriched the state's cultural legacy. Like the National Heritage Awards, Florida Folk Heritage Awards honor Florida's most significant and influential tradition bearers for authenticity, excellence and significance within the traditional arts. For more information, visit www.flheritage.com.



Florida Folk Heritage Award winners Troy Demps and Kauihealani Mahikoa Brandt.

JAMES CAINES/DEPARTMENT OF MANAGEMENT SERVICES

CATALOG OF FLORIDA HERITAGE TOURISM SITES AVAILABLE ONLINE

A searchable catalog of over 800 publicly accessible historic sites throughout the state is now available online, linked to the Division of Historical Resources (DHR) home page at www.flheritage.com. The interactive catalog is searchable by county or by 23 theme categories including lighthouses, gardens, markers and monuments, parks, preserves and sanctuaries, National Historic Landmarks, museums and more. The Florida Heritage Tourism interactive catalog,

created by DHR Office of Automation staff, is also available on touch-screen kiosks in the Old Capitol and lobby of the R.A. Gray Building. The catalog will continue to grow and expand as additional sites and images are added. Visitors are encouraged to explore additional Web resources for Florida heritage tourism sites, including Visit Florida at www.flausa.com; Florida State Parks, at www.floridastateparks.org, and National Parks, National Historic Landmarks, and the National Register of Historic Places at www.nps.gov.





NOR

Atrium; Opposite page: Detail, *Persian Ceiling*, ceiling installation, Dale Chihuly

PHOTOGRAPHS COURTESY NORTON MUSEUM OF ART • ARCHITECTURAL PHOTOGRAPHS BY C.J. WALKER

WITH THE OPENING OF THE NEW GAIL AND MELVIN NESSEL WING ON MARCH 8, 2003, THE NORTON MUSEUM OF ART IN WEST PALM BEACH BECAME THE LARGEST ART MUSEUM IN FLORIDA. THE COMPLETION OF A TWO-YEAR PROJECT TO EXPAND AND ENHANCE THE MUSEUM'S EXHIBITION SPACE, EDUCATIONAL FACILITIES AND VISITOR AMENITIES INCREASED GALLERY SPACE BY 75 PERCENT, ALLOWING THE NORTON'S RENOWNED COLLECTIONS OF CHINESE, EUROPEAN, AMERICAN AND CONTEMPORARY ART, AND PHOTOGRAPHY TO BE

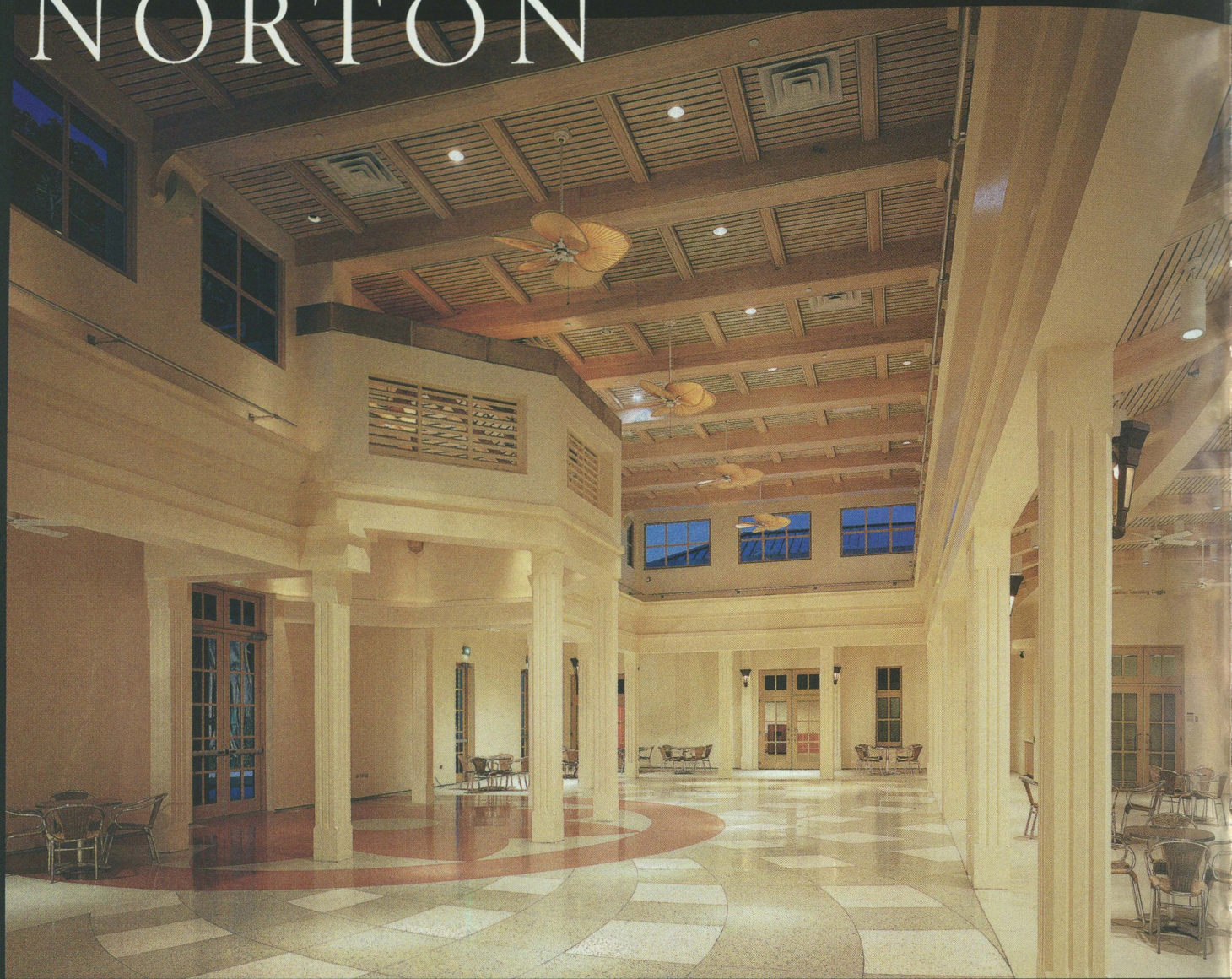


CONTINUALLY AVAILABLE TO THE PUBLIC, INCLUDING WORKS NEVER BEFORE ON DISPLAY IN THE NORTON. NAMED FOR MUSEUM BENEFACTORS GAIL AND MELVIN NESSEL, THE NESSEL WING INCLUDES 14 NEW GALLERIES, AN ELEGANT ENCLOSED COURTYARD TO ACCOMMODATE A VARIETY OF EDUCATIONAL AND SPECIAL EVENTS, AND A GLASS CEILING INSTALLATION COMMISSIONED FROM ARTIST DALE CHIHULY.

T O N

M U S E U M O F A R T

NORTON



The 45,000-square-foot project features a cantilevered spiral staircase and dramatic three-story atrium with architectural motifs that express the artistic statements found in the permanent collections. The new wing, designed by Chad Floyd, FAIA, of Centerbrook Architects, Connecticut, increases the total size of the Norton Museum of Art to 122,500 square feet, providing more space in both new and existing galleries to display the museum's permanent collection. Additionally, new interactive educational kiosks are integrated throughout.

The Norton Museum of Art was founded in 1941 by Ralph Hubbard Norton (1875-1953) and his wife Eliza-

beth Calhoun Norton (1881-1947). For many years, Ralph and Elizabeth Norton were actively interested in fine arts and developed a sizable collection of paintings and sculpture. An industrialist who headed the Acme Steel Company in Chicago, Mr. Norton retired in 1939 to make his permanent home in West Palm Beach. Upon moving south, the Nortons decided to share their collection with the public. In 1940 the Norton Gallery and School of Art was built on property located between South Olive Avenue and South Dixie Highway in West Palm Beach. Mr. Norton commissioned Marion Symms Wyeth, of the distinguished firm of Wyeth, King and Johnson, to design a building to house

the collection. The stark, late Art Deco/neo-Classical building opened its doors to the public on February 8, 1941.

"This major expansion reinforces the Norton's position as one of the Southeast's premier art museums — a 60-year-old flagship institution known for the quality of its permanent collections, traveling special exhibitions, innovative educational programming and financial stability," says Anne B. Smith, president of the Norton Board of Trustees. "With the opening of the new Gail and Melvin Nessel Wing, public support has never been stronger, and we are pleased to report that the museum has raised \$34.7 of the overall \$35-million building and endowment campaign goal."



THE CENTERPIECE OF
THE GAIL AND MELVIN
NESSEL WING IS A
UNIQUE THREE-STORY
OVAL ATRIUM WITH
CURVILINEAR
ARCHITECTURAL
TREATMENT AND
ABSTRACT PATTERNS
SUGGESTIVE OF THREE
COLLECTIONS HOUSED
IN THE NEW WING—
CHINESE, EUROPEAN,
AND CONTEMPORARY.



Opposite page: Enclosed West Courtyard of the Norton Museum of Art; Top left: J. Ira and Nicki Harris Family Pavillion, *Persian Ceiling*, Dale Chihuly; Bottom left: China, 7th Century, colossal head of a Buddha, limestone, 30 x 16 x 16 in., RHN Fund; Bottom right: August Sander, German, *Young Farmers, (Jungbauern)*, c. 1926, gelatin silver print, 9-1/8 x 6-3/4 in., gift of Baroness Jeane von Oppenheim.

NORTON



Above: The Gail and Melvin Nessel Wing European Art to 1870 Delacorte Gallery; Bottom: Giovanni Maria Butteri, Italian, *Madonna and Child Enthroned with Saints Jude, Simon, Zelotes and Young John the Baptist*, 1586, oil, 90 x 62 in., purchase, the R.H. Norton Trust.

he centerpiece of the Gail and Melvin Nessel Wing is a unique three-story oval atrium with curvilinear architectural treatment and abstract patterns suggestive of three collections housed in the new wing—Chinese, European (before 1870), and Contemporary.

The Contemporary collection is expressed in the dynamic organic form of a cantilevered concrete staircase that appears to be floating on air as it spirals up to the ceiling and leads visitors past glass and 29 metal wall sconces inscribed with artists' quotes. The cracked ice pattern of the terrazzo floor is evocative of a two-dimensional pattern found in Chinese decorative arts

of plum blossoms falling onto melting ice. The J. Ira and Nicki Harris Family Pavillion is a wedge-shaped room off of the atrium that opens to a wall of water and reflecting pool with an isle of palm trees, recalling the fanciful grottos of Italian gardens of the Renaissance and Baroque eras. This space also contains a specially commissioned Dale Chihuly glass ceiling with 693 hand-blown glass sculptures in aquatic blues, greens and touches of gold. On each floor of the exhibition areas, intimate octagonal galleries provide the opportunity to highlight an exceptional work or several works of art by a single artist.

Highlights in the new wing include



THE NESSEL WING

INCLUDES 14

NEW GALLERIES

AND AN ELEGANT

ENCLOSED COURTYARD

TO ACCOMMODATE A

VARIETY OF

EDUCATIONAL AND

SPECIAL EVENTS.

12,200 square feet of state-of-the-art exhibition space and a newly enclosed 5,100-square-foot courtyard with abundant natural light and tropical palm trees that house expanded educational facilities, space for special events and the new museum restaurant that offers both table service and a self-service espresso bar.

The museum's new wing features rotating selections from the Norton Museum of Art's permanent collections. On the first level, visitors will find Contemporary art and photography displayed in four galleries. The second level features the Norton's Chinese collection, much of it selected by museum founder Ralph Norton. This popular collection is now featured in five galleries, with a special educational Chinese Resource Center that includes computer stations and a video library. Highlights of the Chinese collection include a Shang dynasty *Guang* or *Ritual Wine Pouring Vessel* (approximately 12th–11th century B.C.E.), and Tang dynasty *Colossal Head of a Buddha* from the 7th cen-

tury, and a sumptuous painted and gilt lacquer *Pair of Cabinets with Cupboards* dating to the late 17th or early 18th-century. The new wing's third level, comprised of five galleries, displays the Norton's collection of European art before 1870 and includes excellent examples by artists such as Lucas Cranach the Elder, Luca Giordano and Gustave Courbet. Worthy of special notice are the Flemish paintings of the early 17th century by contemporaries and pupils of Peter Paul Rubens, and a fine group of 18th and early 19th-century British portraits by artists such as Sir Joshua Reynolds and Sir Thomas Lawrence. ■

To Learn More

Norton Museum of Art
1451 S. Olive Avenue
West Palm Beach, FL 33401
561.832.5196
www.norton.org



Jackson Pollock, American, *Night Mist*, 1945, oil on canvas, 39 x 72-1/8 inches, purchase, the R.H. Norton Trust.





BY BARBARA MATTICK AND BRENDA SWANN

NATIONAL HISTO

FLORIDA'S PLACES OF N





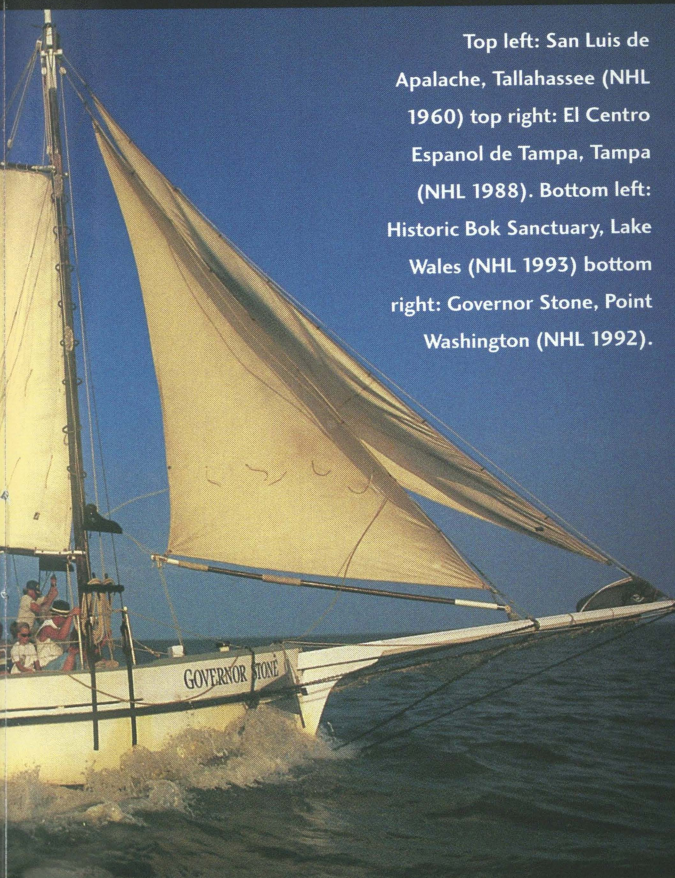
TOP LEFT TO RIGHT: RAY STANVARD; DIVISION OF HISTORICAL RESOURCES

Only a small number of historic places are National Historic Landmarks (NHLs). Florida's 35 NHLs include the Fort San Carlos de Barrancas and Plaza Ferdinand VII in Pensacola, Ybor City Historic District, the *Ferdinand Magellan* (United States Car No. 1) railroad car in Hollywood and San Luis de Apalache in Tallahassee. Throughout the United States only 2,300 sites are recognized as National Historic Landmarks.

National Historic Landmarks are places where significant historical events occurred or where prominent Americans worked or lived. Representing ideas that shaped the nation, the designation automatically lists a property in the National Register of Historic Places (NR). While National Register properties may have local or statewide significance, NHLs, established by Congress in 1935, possess exceptional value or

HISTORIC LANDMARKS

NATIONAL SIGNIFICANCE



Top left: San Luis de Apalache, Tallahassee (NHL 1960) top right: El Centro Espanol de Tampa, Tampa (NHL 1988). Bottom left: Historic Bok Sanctuary, Lake Wales (NHL 1993) bottom right: Governor Stone, Point Washington (NHL 1992).

BOTTOM LEFT TO RIGHT: ERIC DUSENBERRY; DIVISION OF HISTORICAL RESOURCES

quality in illustrating and interpreting for the inspiration and benefit of all Americans the heritage of the United States as a whole. The law requires of NHLs a very high level of historic integrity, enabling public interpretation.

The National Park Service (NPS) administers the National Historic Landmark Program for the U.S. Secretary of the Interior, who designates NHLs. Nomination is a cooperative effort involving government agencies, professionals, independent organizations, and individuals. Candidates for NHL nomination are identified individually or, more typically, through broad theme studies. As with NR listing, designation as an NHL places no burdens or limitations on property owners unless federal or state activity is involved in an undertaking. The National Park Service monitors the condition of NHLs and may provide funds to assist in protection.

The Florida Division of Historical Resources is engaged in an unprecedented effort to prepare three National Historic Landmark nominations at one time. The port city of Apalachicola, Newnan's Lake, and the Freedom Tower are significant sites representing the historic diversity of Florida, and the national significance of Florida history.



THE FREEDOM TOWER

The Freedom Tower, built in 1925 for the *Miami Daily News and Metropolis*, is nationally significant in American immigration history. From 1962 to 1974, an estimated 650,000 refugees were registered there after fleeing Communist Cuba. Renamed "Freedom Tower" in 1962, it was known to Cuban immigrants as "El Refugio."

The Cuban exile community has made significant contributions to the United States in general and has changed the face of South Florida, creating a Latin majority in what had previously been a bastion of Anglo-Americans. The tower represents the American ideal of inclusivity and the firm belief that democracy should be available to all who fight against tyranny and demagoguery. The welcoming of the Cuban exile community was a matter of national policy, begun under President John F. Kennedy and continued by President Lyndon B. Johnson.

Architecturally, Freedom Tower expresses an exceptional and unique interpretation of the Mediterranean Revival style of architecture by the New York firm of Schultze and Weaver, also designers of the Havana Biltmore Hotel, New York's Waldorf-Astoria, the Miami-Biltmore Hotel in Coral Gables (NHL 1996), and the Breakers Hotel in Palm Beach.

TOP: MAYOR'S OFFICE OF FILM & ENTERTAINMENT MIAMI-DADE COUNTY; BOTTOM LEFT TO RIGHT: KAY STANWAD; DIVISION OF HISTORICAL RESOURCES

THROUGHOUT THE UNITED STATES ONLY 2,300 SITES ARE RECOGNIZED



The Division of Historical Resources is preparing National Historic Landmark nominations for these sites. Top: The Freedom Tower in Miami. Built 1925. National Register listed 1979. Bottom left: Apalachicola, one of the best-preserved examples of a 19th-century cotton port; Bottom right: The Lake Pithlachocco/Newnan's Lake canoe site, east of Gainesville. Over 100 complete and partial prehistoric dugout canoes.



LAKE PITHLACHOCCO/NEWMAN'S LAKE CANOE SITE

The Lake Pithlachocco or Newman's Lake Canoe Site is an extensive scatter of over 100 complete and partial prehistoric dugout canoes east of Gainesville. The canoes were first discovered in the drought of 2000 that lowered water levels in many lakes, ponds, and streams in the region.

Radiocarbon dates for 52 canoes range from 500 to 5,000 years old, placing them in the Middle and Late Archaic and the Alachua Periods, with a majority (36) of the canoes dating between 3,000 and 5,000 years ago, demonstrating a wonderfully long tradition of native canoe manufacture and use.

The canoes generally have the same shape, but there are three end (bow or stern) styles: pointed, blunt/round, and platform. Each style occurs in all periods, so unlike ceramics and stone tools, canoe style cannot be used to determine manufacture and use date. The presence of "thwarts" or bulkheads, however, only occurs in canoes between 3,000 and 5,000 years old.

The canoe was especially important for Native Americans in many parts of North America, because the continent had neither wheeled vehicles nor draft animals prior to European contact. As the largest known collection of prehistoric watercraft, the Lake Pithlachocco/Newman's Lake Canoe Site offers a unique view of the original native people of Florida.

AS NATIONAL HISTORIC LANDMARKS

APALACHICOLA

Apalachicola is one of the best-preserved examples of a 19th-century cotton port. Before the Civil War, Apalachicola, at the mouth of the Apalachicola River in Florida's Panhandle, was the third busiest cotton port on the Gulf of Mexico, after New Orleans and Mobile. The coming of the railroad diminished its importance as a major port, resulting in its being preserved much as it was in the 19th century. The Apalachicola Historic District, listed in the National Register of Historic Places in 1980, retains much of the integrity of its original 1836 town plan. With public squares and street grid, Apalachicola is a rare example of a relatively unaltered 19th-century, mid-sized, Southern cotton port.

Eight 1830s and 1840s buildings represent 19th-century architectural styles. The historic district's commercial waterfront, along Water and Market streets, developed during the same period. Using the plans of H.A. Norris of New York, the Apalachicola Land Company authorized the construction of 43 warehouses. All but one has succumbed to hurricanes, fires and natural attrition. The remaining one retains brickwork and a granite threshold, contributing to the historic character of the working waterfront.

Apalachicola was home to Dr. John Gorrie, nationally significant for the development of air conditioning and one of Florida's two statues in the U.S. Capitol Statuary Hall. Gorrie cooled rooms of 1840s yellow fever patients by blowing air over ice. 🏠

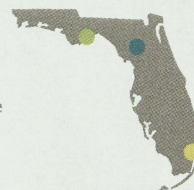
Florida's National Historic Landmarks

Bethune (Mary McLeod) Home,
Daytona Beach
Historic Bok Sanctuary, *Lake Wales*
British Fort, *Sumatra*
Cape Canaveral Air Force Station, *Cocoa*
Cathedral of St. Augustine, *St. Augustine*
Crystal River Site, *Crystal River*
Dade Battlefield, *Bushnell*
El Centro Espanol de Tampa, *Tampa*
Fort Mose Site, *St. Augustine*
Fort San Carlos de Barrancas, *Pensacola*
Fort San Marcos de Apalache, *St. Marks*
Fort Walton Mound, *Fort Walton Beach*
Fort Zachary Taylor, *Key West*
Gonzalez-Alvarez House, *St. Augustine*
Governor Stone, *Point Washington*
Hemingway (Ernest) House, *Key West*
Hurston (Zora Neale) House, *Fort Pierce*
Llambias House, *St. Augustine*
Maple Leaf, *Mandarin*
Mar-A-Lago, *Palm Beach*
Miami-Biltmore Hotel & Country Club,
Coral Gables
Okeechobee Battlefield, *Okeechobee*
Pelican Island National Wildlife Refuge,
Sebastian
Pensacola Naval Air Station Historic District,
Pensacola
Plaza Ferdinand VII, *Pensacola*
Ponce de Leon Inlet Light Station, *Ponce Inlet*
Safety Harbor Site, *Safety Harbor*
San Luis de Apalache, *Tallahassee*
St. Augustine Town Plan Historic District,
St. Augustine
Tampa Bay Hotel, *Tampa*
United States Car No. 1, *Miami*
Vizcaya, *Miami*
Whitehall, *Palm Beach*
Windover Archaeological Site, *Titusville*
Ybor City Historic District, *Tampa*

To Learn More

National Historic Landmarks—
www.cr.nps.gov/nhl, or contact
Barbara E. Mattick, Deputy State
Historic Preservation Officer for
Survey & Registration, Division
of Historical Resources,
800.847.7278.

- Newnan's Lake—http://www.nationaltrust.org/magazine/archives/arch_story/032902.htm
- Freedom Tower—<http://www.skyscrapers.com/re/en/wm/bu/122303/>
- Apalachicola—<http://www.apalachicolabay.org/>



A SECRET GARDEN SAVED

ARTHUR G. MCKEE AT MCKEE JUNGLE GARDENS



MCKEE BOTANICAL GARDEN

BY KILEY KORNEGAY

McKee Jungle Gardens in Vero Beach was created during a time when the name "Florida" evoked images of an exotic, tropical environment. Originally containing over 40 varieties of rubber trees, 110 varieties of palms, America's largest collection of tropical water lilies growing outdoors, 200 varieties of ferns, and wild orchids in profusion, McKee Jungle Gardens was one of the first public gardens in Florida, and one of the state's earliest tourist attractions. Today, the garden has been reborn and renamed. Deep in the roots of the Vero Beach community, McKee Botanical Garden survives and thrives as an example of environmental stewardship and a community's commitment to the preservation of its heritage and cultural resources.

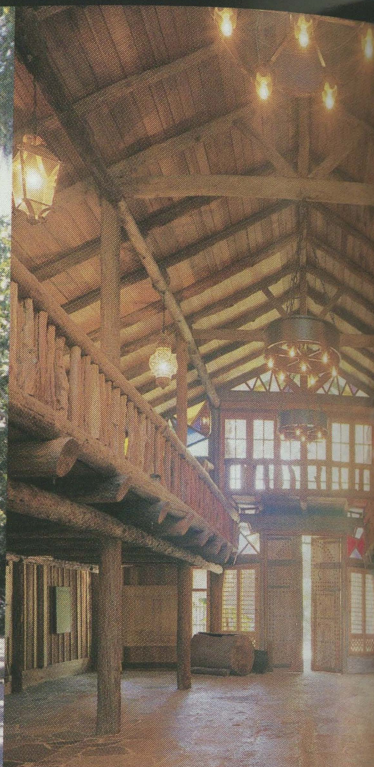
In 1922, the McKee-Sexton Land Company purchased an 83-acre tropical hammock of mixed oak and palm along the Indian River in Vero Beach. Cleveland industrialist Arthur G. McKee and Waldo E. Sexton, a pioneer in Indian River County's development, were business partners who shared a love of horticulture. They chose to preserve this tract of hammock instead of developing it as an orange grove. For several years, the property was used to experiment with plants, nursery houses and lily ponds, but by 1929, McKee and Sexton decided to create a landscaped botanical garden attraction on the site.

William Lyman Phillips, head of the Florida office of the famed Olmstead Brothers firm, was engaged as the consulting landscape architect to provide a comprehensive layout for the attraction. Phillips was a leading landscape designer in South Florida during the 1930s, and later earned fame as the designer of Miami's Fairchild Tropical Garden.

Phillips proposed that McKee visitors be introduced to the jungle through carefully staged transitions, first entering from the outside world through a vine-enclosed tunnel, then crossing a sunlit, open lawn and finally venturing into the jungle itself. He outlined a network of fairly direct paths throughout the garden, heightening the gloom of the forest by contrasting it with passages of sunlight.

Winton H. Reinsmith, the on-site landscape architect, directed the implementation of Phillips' design. David Fairchild, plant explorer for the U.S. Department of Agriculture, and his staff at Chapman Field Station helped Sexton's landscape architects enrich the gardens with exotic plants from around the world, including Chinese fan palms, 40 varieties of rubber trees and Amazonian lily pads large enough to support a small child.

Waldo E. Sexton designed the unusual buildings at McKee. Built of cypress and heart-of-pine, Sexton enhanced his structures with old doors, bells, keys, Spanish tiles, portholes, wrought iron, stained-glass windows, and lanterns. His buildings, which include the Driftwood Inn in Vero Beach, have been described as "not so much designed-and-built, as collected-and-assembled."



McKee provides a peaceful oasis in the midst of an

he Hall of Giants, Sexton's main building at McKee, was built using a pole and beam construction with pine and cypress, carved Spanish doors, stained glass and Sexton's bell collection. Sexton built the hall to house what he billed as, "the world's largest mahogany table." Made of a single plank of mahogany, the table was five feet wide, five inches thick and 35 feet long. Sexton first encountered the table at the St. Louis Exposition when he was just a boy. Years later, he tracked it to a New York basement, bought it, and placed it in the Hall of Giants. On permanent loan from its private owner, the table returns to the Hall of Giants this summer.

Sexton handcrafted the outdoor Spanish Kitchen of terra cotta, a collection of Spanish colonial reproduction artifacts, bells and ceramic tiles. The kitchen features a grill large enough for 100 steaks, and cauldrons used to boil rosin potatoes and swamp cabbage during the popular 1940s Saturday night "men-only" steak cookouts.

McKee Jungle Gardens opened to the public on January 1, 1932. During that first year, visitors came from 37 states and three foreign countries. At the peak of popularity in the 1950s, McKee welcomed 100,000 visitors a year. In the early years, animal exhibits featuring peacocks, deer, alligators and parrots, a petting zoo and tropical bird aviary were added to attract more visitors. Under the direction of orchidologist David Fairburn during the 1940s and 1950s,

the gardens were home to one of the best orchid collections in the country. On Sundays, Sexton opened the garden to the local African American congregation for gospel sings attended by white and black area residents and visitors. During World War II, McKee Jungle Gardens was closed to the public for four years, and served as a training facility in jungle combat and survival for U.S. Navy and Marine personnel.

By the early 1970s, new super highways shifted traffic away from U.S.1, and with competition from large-scale attractions like Disney World, attendance at McKee dropped dramatically. In 1976, after 44 years of operation, McKee's grandson sold the gardens to Vista Properties of Vero Beach. The majority of acreage was developed into condominiums, a golf course and clubhouse, but the heart of McKee, just over 18 acres, was allowed to remain in its natural state. During nearly 25 years between abandonment and restoration, the garden and its buildings were overgrown and looted by vandals.

When Vista Properties decided to sell or develop the remaining McKee acreage in 1988, the McKee Gardens Preservation Society tried to purchase the property, but lacked the funds. In 1990, the Indian River Land Trust, with the help of the Trust for Public Land, raised over \$2 million in private funds. On December 1, 1995, for \$1.7 million, Indian River Land Trust purchased the core of the



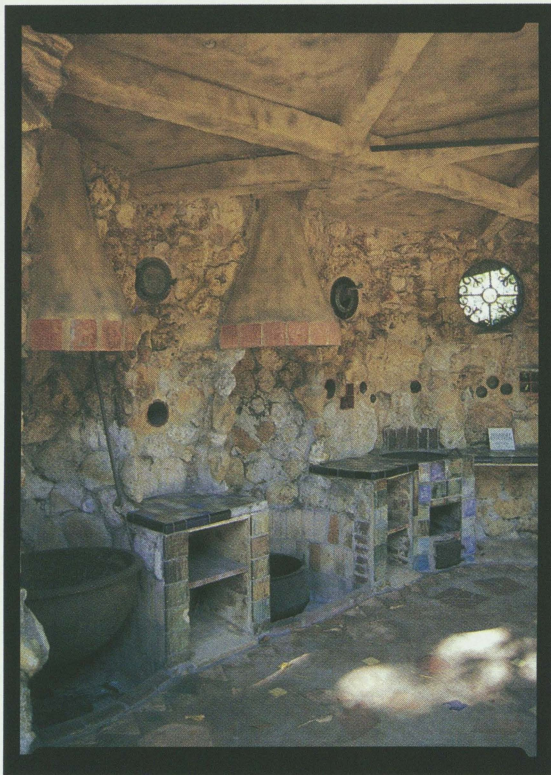
THE HALL OF GIANTS

ever-growing and changing community.

gardens, including the entrance, two original Sexton buildings, many early ponds, and 80 acres of contiguous wetlands. The property was renamed McKee Botanical Garden.

Indian River Land Trust embarked on a six-year process of planning and designing for the site's rehabilitation. The vision for the new McKee, as a true "botanical garden," deliberately steered away from the more commercialized aspects of the jungle gardens, in favor of its earlier image as an inspirational botanical showplace. Landscape architect David Sacks, ASLA, with Wallace Roberts & Todd, LLC, developed a master plan which included the preservation and restoration of a number of significant features including the two Sexton buildings, three ponds, several original trails, an adjacent stream, and other elements. McKee Botanical Garden was listed in the National Register of Historic Places on January 7, 1998. Restoration of the Sexton buildings was completed in 1999 under the direction of architect John Dean, AIA, with the support of grants-in-aid funding from the Florida Department of State, Division of Historical Resources. In 1999 McKee Gardens received the Indian River County Chamber of Commerce's Industry Appreciation Award for restoration of historic property, and in 2002, the Indian River Land Trust preservation and restoration of McKee was recognized with a Florida Trust Preservation Award.

THE SPANISH KITCHEN



TOP RIGHT, CENTER AND BOTTOM: ERIC DUSENBERY



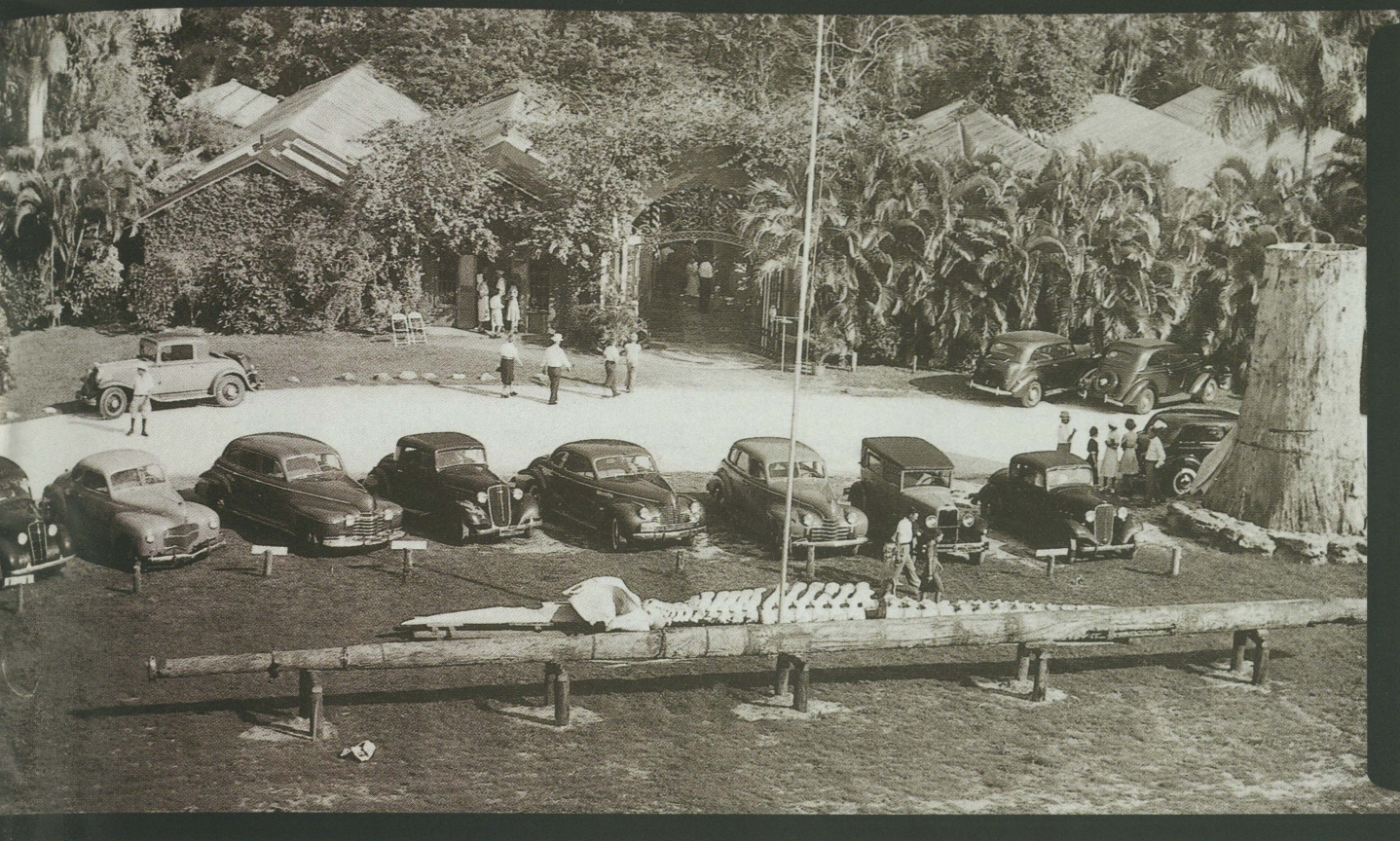
WALDO E. SEXTON AT MCKEE JUNGLE GARDENS

The vision for the new McKee, as a true “botanical garden” aspects of the jungle gardens, in favor of its earlier



COURTESY MCKEE GARDEN





THE ENTRANCE TO MCKEE JUNGLE GARDENS, PRE-WORLD WAR II

deliberately steered away from the more commercialized image as an inspirational botanical showplace.

Among its many botanical treasures, McKee is home to five state champion trees—the largest specimens of their kind in the state, including a 34-foot Senegal date palm, a 64-foot toog, a 40-foot sugar palm and a 36-foot gru gru palm. To date nearly 100 cultivars of water lilies have been reintroduced to McKee's restored waterways. In the summer of 2002, a planting of 52 new 22-foot royal palms commemorated McKee's once famous Royal Palm Grove.

This past winter, the garden opened its Bamboo Pavilion, the first engineered structure in the U.S. showcasing traditional building techniques using this environmentally sustainable material. McKee Botanical Garden is the first garden in the Southeastern United States endorsed by the Garden Conservancy, a program that benefits exceptional private gardens and fosters aware-

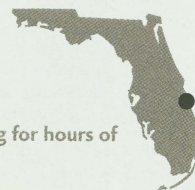
ness and appreciation of America's garden heritage.

McKee Botanical Garden reopened on November 17, 2001, hosting over 18,000 visitors in its first season. Inside the Hall of Giants, the exhibit "A Garden Reclaimed" tells the story of East Coast Florida tourism in the early 1900s, the quest for the unusual and exotic, the men who built this garden, and the establishment of the original McKee Jungle Gardens as a family destination.

Just as Arthur McKee and Waldo Sexton did in the 1920s, the citizens of today's Vero Beach have saved and protected this piece of genuine Florida for the inspiration and enjoyment of future generations. With its carefully selected exotic plants and even more exotic buildings, McKee provides a peaceful oasis in the midst of an ever-growing and changing community. 🌿

To Learn More

Visit McKee Botanical Garden in Vero Beach at 350 U.S. Highway 1. Call 772.794.0601 or visit www.mckeegarden.org for hours of operation and admission fees. The garden is closed Mondays and major holidays.





View of the St. Johns River



Jacksonville skyline

The St. Johns River FL

BY KERRI L. POST WITH CONTRIBUTIONS FROM ANNE KELLER

As the perfect way to explore the Florida interior, the St. Johns River, “Florida’s First Highway,” was heralded by early tourists for its scenic beauty and natural bounty. At 310 miles long, from its headwaters west of Sebastian at Fort Drum Marsh, to its mouth in the Atlantic Ocean at Jacksonville, the St. Johns is the longest river in Florida, and one of only three rivers in the U.S. that flows seemingly backwards from south to north. In the 1800s, steamboats along the St. Johns made Florida a popular winter destination, with weekly round trips from Charleston and Savannah to Jacksonville. Today, these qualities gently flow together making the St. Johns River one of the most mystical and scenic rivers in America.

The St. Johns is an ancient lagoon formed 100,000 years ago after land rose along the coast and trapped a portion of the sea inland. A slight tilt of the land tipped the lagoon north-flowing, meandering instead of rushing, dropping the equivalent of only an inch a mile, pooling in lakes and often flowing backward under the influence of oceanic tides. The St. Johns is also known as a “blackwater” river, because of its dark color, caused by the tannin released by cypress trees and other vegetation.

Different groups over time gave the river different names. Timucuan Indians named it *Welaka*, meaning river of lakes. French settlers arriving at the river’s mouth in May of 1562 called it *Riviere de Mai*. Spanish sailors called it *Rio de Corrientes*, or river of currents, but Spanish authorities changed that to *Rio de San Juan*, named for a nearby mission. When the English briefly succeeded the Spanish and then Americans succeeded all, *Rio de San Juan* was adapted,

and the river is now known as St. Johns.

In 1998 the St. Johns was designated an American Heritage River by President Clinton. The St. Johns is the only Florida river to receive this prestigious national recognition and one of only 14 rivers so recognized throughout the country. Thus was born the St. Johns American Heritage River Initiative (AHRI), a coalition of community leaders, agencies and citizens representing the 10 counties along the river corridor. Working together they protect the natural landscape and enrich its cultural and historical qualities by providing educational and recreational programs throughout the region.

To experience the rich cultural legacy of Florida’s first highway, consider a visit to some of these cities along the St. Johns:

JACKSONVILLE • THE RIVER CITY

Explore the Timucuan Ecological and Historic Preserve including Kingsley Plantation and the newly restored Ribault Club House on Fort George Island. Take a paddling tour of river tributaries, or cross near the river’s mouth on the Mayport Ferry. Visit the Cummer Museum of Art and Gardens bordering the river. The cross-river shuttle from Jacksonville’s Riverwalk offers spectacular views of the downtown skyline.

PALATKA • BASS FISHING CAPITAL OF FLORIDA

The St. Johns, flowing through Palatka, brought the area early prosperity from shipping citrus and timber. Ravine Gardens State Park offers a spectacular display during the annual Azalea Festival. In May, Palatka Riverfront Park hosts the Blue Crab Festival near the city’s historic districts. Lakes



DeBary Hall

FLORIDA'S FIRST HIGHWAY



1897. At the Wharf, Palatka, Fla.

teeming with bass attract sportsmen for national competitions. Wilderness trails thread the Etoniah Creek and Welaka State Forests, Murphy Island, and Dunn's Creek State Park. Plan to overnight

on the river at fish camps and small resorts along the Fruitland Peninsula.

DELAND AND DEBARY • ST. JOHNS RIVER COUNTRY

This is the middle of the river's course, where water is wide and deep, and boat traffic includes stately pleasure vessels, commercial tugs, houseboats and nature-lovers' canoes. DeLand was the site of the state's first and nationally recognized Florida Main Street Program, and the town is home to Stetson University, Florida's oldest private university. Just upriver, overlooking Lake Monroe, DeBary Hall stands, restored to its 1871 Italianate splendor, the former home of New York wine importer, Frederick deBary.

SANFORD • THE CELERY CAPITAL

Sanford rings the south shore of Lake Monroe with two miles of accessible waterfront. In the mid-1800s, commercial steamboat service and the city's agricultural focus gave Sanford its nickname. Today, visitors come to see Sanford's

historic districts: a downtown restored to its turn-of-the-last-century look and a residential district with parks surrounded by late Victorian houses, some now converted to bed and breakfast use. Sanford is also a homeport for airboat tours, fishing guides and the only riverboat offering extended cruises.

The January 2003 St. Johns River Summit, chaired by then-Jacksonville Mayor John Delaney, proposed that the St. Johns American Heritage River group, in overseeing the restoration of this majestic river, add new participants and raise funds for specific improvements. The region is coming together around its river to protect and enhance the quality of life. Equally important for the St. Johns may be incentives for environmental restoration, serious study of the river's special character, and renewed attention to its heritage assets. ■

To Learn More

For a copy of the *St. Johns River, An American Heritage River* brochure, call 904.279.0880, visit www.Floridariver.org or for visitor information, www.FLAUSA.com.



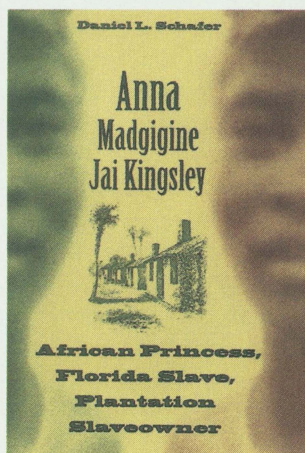
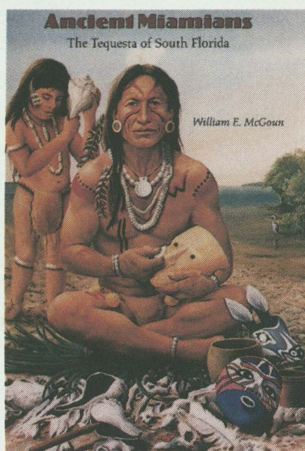
VISIT FLORIDA will host the 36th Annual Governor's Conference on Tourism, August 3 to 5, in downtown Jacksonville. Visit www.VISITFLORIDA.org for details on this industry event.

MIXED MEDIA

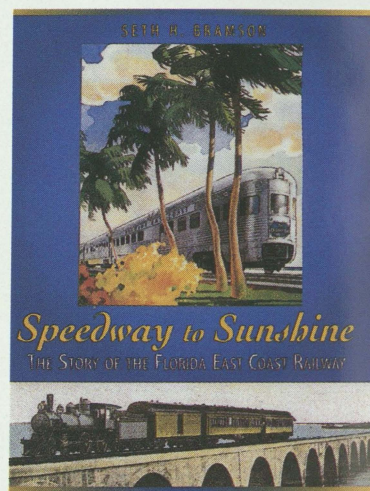
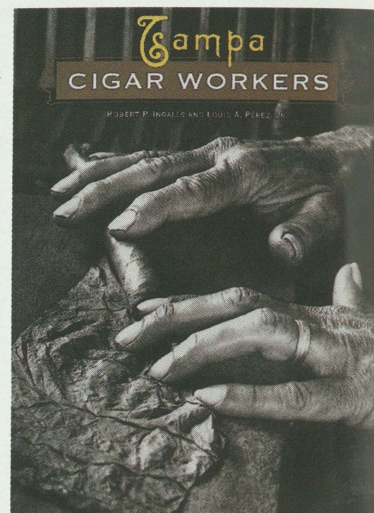
IN PRINT

A SAMPLING OF NEW FLORIDA TITLES

ANCIENT MIAMIANS: THE TEQUESTA OF SOUTH FLORIDA (*University Press of Florida*) by William E. McGoun re-creates the days in the lives of Native Americans in Southeast Florida at six distinct times from 10,000 years ago to 1761. McGoun recounts

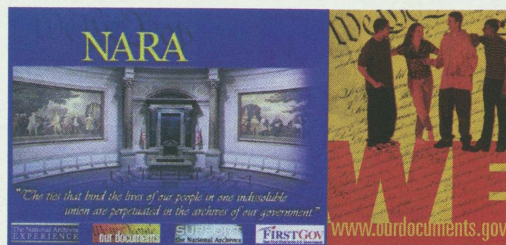


the customs of these little known people in a highly readable and entertaining fashion. Daniel L. Schafer recounts the remarkable life story of Anna Kingsley in **ANNA MADGIGINE JAI KINGSLEY: AFRICAN PRINCESS, FLORIDA SLAVE, PLANTATION SLAVEOWNER** (*University Press of Florida*). Captured in her homeland of Senegal and sold into slavery when she was just a teenager, Kingsley became the wife of her master, mother of his children and the owner of her own plantation, including 12 slaves. **TAMPA CIGAR WORKERS** (*University Press of Florida*) by Robert P. Ingalls and Louis A. Pérez, Jr., documents the history of the Cuban, Spanish, and Italian immigrants who created the cigar industry in Tampa and the extraordinary multiethnic community that flourished around it. More than 200 photos and commentary drawn from newspaper accounts, oral histories, and archival documents capture the personalities of community residents, and their way of life. Originally published in 1984, **SPEEDWAY TO SUNSHINE: THE STORY OF THE FLORIDA EAST COAST RAILWAY** (*The Boston Mills Press*), has been out of print since 1987. Written by Seth Bramson, this new edition contains four new chapters that span nearly 20 years of additional research and events. The most comprehensive FEC resource to be published, *Speedway to Sunshine* includes over 400 archival and contemporary photographs, a range of railroad trivia, facts and extensive appendices, to take the reader behind key scenes of this railroad's past.



ONLINE: ON U.S. HISTORICAL RECORDS

<http://www.archives.gov/aad/> is the site of the Access to Archival Databases (AAD) system of the National Archives and Records Administration. AAD provides Internet access to a selection of nearly 50 million historic electronic records created by more than 20 federal agencies on a wide range of topics, from Civil War battles to family immigration files. The section on preservation provides information on caring for family archives, photographs, glass negatives, and how to create time capsules. The exhibit hall includes digital image exhibits of historical documents, photographs and records of national significance.



ART SCENE

ARTSOUTH ENRICHES DOWNTOWN HOMESTEAD

By bringing working artists to downtown Homestead, ArtSouth, a local nonprofit organization, is enriching and revitalizing the city's historic downtown district. The organization offers classes to the community in a variety of art forms such as ceramics, sculpture, drawing and painting and, every month, hosts "Second Saturday," an event which includes free gallery and studio tours, live music and entertainment, and opening receptions for monthly exhibitions.

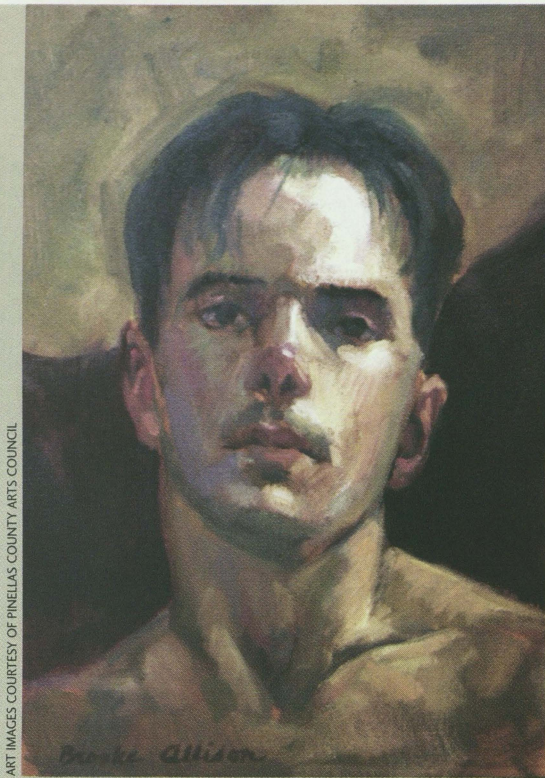
ArtSouth's mission is to provide affordable working, living, teaching and exhibiting space to emerging and established artists in a location that will dramatically benefit from their presence. The three-acre ArtSouth campus is currently host to 28 resident artists and eight nonprofit cultural organizations working to provide arts education

and cultural enrichment to residents in Homestead and the South Dade community reaching from Kendall to the Middle Keys.

For more information, contact ArtSouth, 240 N. Krome Avenue, Homestead, FL 33030, 305.247.9406; or visit www.artsouthhomestead.org.



COURTESY ARTSOUTH

ART IN
UNFAMILIAR PLACES

ART IMAGES COURTESY OF PINELLAS COUNTY ARTS COUNCIL



■ ART MOBILE ■

A 400-square-foot arts exhibition space, the Art Mobile, has traveled throughout Pinellas County since 1964, reaching approximately 12,500 Pinellas County school students every year. The exhibition-on-wheels provides students with the enrichment of a museum-like experience in their own backyard.

Every four years, the Art Mobile changes exhibitions. In 1998, Florida Craftsmen, Inc. partnered with the school system to produce *Craft Mobile /Art Made By Hand*, a show featuring 31 craft works by 13 Pinellas artists.

Today, Art Mobile's newest exhibition, *Making Faces*, explores the human face and figure through 30 original works of art loaned by local artists. The exhibition is the result of a collaboration between the Arts Council and several Pinellas County cultural institutions including: The Arts Center, Salvador Dali Museum, Museum of Fine Arts, Leepa-Rattner Museum of Art, Gulf Coast Museum of Art, and Dunedin Fine Art Center. *Making Faces* offers a variety of educational materials such as an illustrated curriculum guide and introductory video. The Art Mobile, with its new exhibit, *Making Faces*, will visit 11 elementary schools through the end of the current school year and continue to travel to local schools until 2006.



COURTESY ART MOBILE

For more information, contact the Pinellas County Arts Council at 727.453.7860 or visit www.pinellasarts.org.

CALENDAR

SUMMER
2003**Through July 6
Tampa**

Modern Art in Florida (1948-1970): A Climate for the Contemporary—Tampa Bay. Exhibition on the exchange of ideas that occurred among artists who traveled between or resided in the Hamptons, New York, and Sarasota, Florida. Tampa Museum of Art. (813) 274-8130

**Through July 27
Coral Gables**

The Beginning of Seeing: Adolph Gottlieb and Tribal Art. This exhibition explores the connection between Abstract Expressionist artist Adolph Gottlieb's pictographs and African, pre-Columbian, and Native American art. Lowe Art Museum. (305) 284-3535

**Through August 2
St. Petersburg**

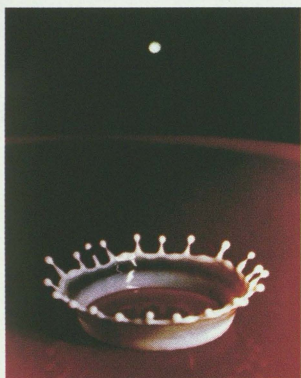
A Wealth of Women: Contemporary Perspectives on the Human Form. Invitational exhibition featuring well-known Florida artists who base their work on the human form and the human condition, often reflecting issues women face in today's world. Florida Craftsmen, Inc. (727) 821-7391

**Through August 8
Jacksonville**

Skin: Contemporary Views of the Body. This exhibition features seven distinct approaches to the

Seeing the Unseen: Photographs

by Harold Edgerton. Mary Brogan Museum of Art and Science, Tallahassee



human figure by nationally recognized contemporary artists. Jacksonville Museum of Modern Art. (904) 366-6911

**Through August 10
Gainesville**

The Land Through a Lens: Highlights from the Smithsonian American Art Museum. 87 vintage photographs, spanning the years 1855 to 1990, trace America's fascination with land. Samuel P. Harn Museum of Art. (352) 392-9826

**Through August 17
Boca Raton**

52nd Annual All Florida Juried Competition. Florida's oldest statewide annual juried competition featuring the work of Florida artists in all media. Boca Raton Museum of Art. (561) 392-2500

**Through August 17
Orlando**

Celebrating a Decade of Growth: Selections from the Orlando Museum of Art's Permanent Collections. More than 150 works of art showcasing the growth of the OMA's permanent collections. Orlando Museum of Art. (407) 896-4231

**Through August 24
Tarpon Springs**

Expanding Expressions: Contemporary Prints from the Dorothy Mitchell Collection. Prints created at Berghoff-Cowden Editions in Tampa between 1988 and 1997 by world-class artists Brad Davis, Frank Faulkner, Sam Gilliam, George Sugarman and Robert Zakanitch will be exhibited. Leepa-Rattner Museum of Art. (727) 712-5762

**Through August 24
West Palm Beach**

Red Grooms: Portraits. The first show devoted exclusively to the portraits of Red Grooms. Features approximately 75 paintings, sculptures and works on paper. Norton Museum of Art. (561) 832-5196

**Through August 29
Eatonville**

That We Know Who You Are: Drawings by Whitfield Lovell. Zora Neale Hurston National Museum of Fine Arts. (407) 647-3307

**Through August 31
Gainesville**

The Everglades: Exploitation and Conservation. Artifacts, photo-

graphs, maps and manuscripts, tell the story of the Everglades, from the arrival of the Seminole Indians in the 1800s to the preservation and conservation efforts of today. Florida Museum of Natural History. (352) 846-2000 or www.flmnh.ufl.edu

**Through August 31
Manalapan**

I Love a Piano. Conceived and written by Ray Roderick and Michael Berkley, with musical arrangements by Berkley, this new musical story of the life's journey of a piano is also America's story through Irving Berlin's mind and music. Florida Stage. 1-800-514-3837

**Through August 31
Tallahassee**

Seeing the Unseen: Photographs by Harold Edgerton. Examples of Edgerton's work in ultra-high-speed photography. Mary Brogan Museum of Art and Science. (850) 513-0700

**Through September 28
Tallahassee**

Paintings by Biscayne Park artist Sonny Macoa. Old Capitol Gallery. (850) 487-2980

**Through January 11, 2004
Tampa**

Huelga! Labor Activism in Ybor City, 1886-1950. Newspaper accounts of the period, oral histories, photographs, and artifacts show how residents of Ybor City dealt with work-related strife. Ybor City Museum State Park. (813) 247-6323

**Through February 14, 2004
Lakeland**

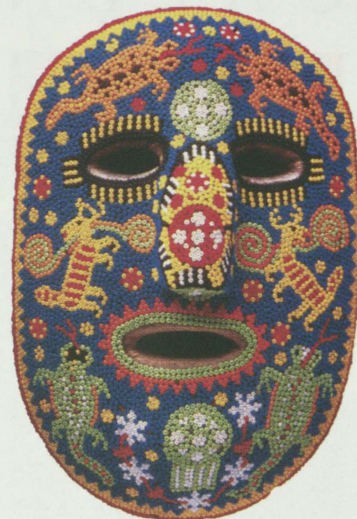
Third Annual Florida Outdoor Sculpture exhibit. Ten new sculptures chosen for display on the Lemon Street Promenade in Downtown Lakeland. Polk Museum of Art. (863) 688-7743

**July 11-13
Coral Gables**

11th Annual International Mango Festival. Activities include tree and fruit sales, sampling unusual cultivars, mango-inspired culinary delights and a display of over 150 cultivars from around the world. Fairchild Tropical Garden. (305) 667-1651

**July 11-27
Daytona Beach**

Florida International Festival 2003. The London Symphony Orchestra (LSO) returns to Daytona Beach for its 15th sum-



Voces y Visiones, Tampa
Museum of Art, Tampa

mer season. More than 80 productions of world-class jazz, classical music, bluegrass musicians and artists. (386) 257-7790 or www.fif-lso.org

**July 20-October 19
Tampa**

Voces y Visiones: Highlights from El Museo del Barrio's Permanent Collection. More than 100 works by Latino and Hispanic artists in the United States, the Caribbean, and Latin America in a major exhibition selected from the collection of New York's foremost museum of Latino art. Tampa Museum of Art. (813) 274-8130

**July 23-27
Gainesville**

7th Annual Marjorie Kinnan Rawlings Writers Workshop: Writing the Region. Inspired by the area's best-known writer, the workshop features a distinguished faculty who work closely with participants on their fiction, nonfiction, poetry, drama, and more. Thomas Center and Cross Creek. (352) 378-9166

**August 9
Delray Beach**

Bon Festival. Inspired by Obon, Japan's traditional three-day holiday honoring deceased ancestors. Includes taiko drum performances, Japanese folk dancing, street fair and fireworks. Morikami Museum and Japanese Gardens. (561) 495-0233

**August 9-September 7
Miami Beach**

Exhibition of works by art students from the New World School of the Arts. ArtCenter/South Florida. (305) 674-8278

CALENDAR



**Florida International Festival
2003, Daytona Beach**

**August 23-November 23
Fort Lauderdale**

Saint Peter and the Vatican: The Legacy of the Popes. An exhibition of unique objects illustrating the Vatican's impact on history and culture through 2,000 years—from the time of Saint Peter to the 21st century. Many of the objects on display have never before left the Vatican. Museum of Art. (954) 525-5500

**August 30-31
Fort Lauderdale**

16th Annual Las Olas Art Fair. Features the artwork of over 250 artists from throughout the United States. Las Olas Association, Inc. (954) 472-3755

**August 30-31
Cocoa Beach**

18th Annual NKF Surf Festival. Largest charity surfing festival in the world. Includes professional and amateur competitions, a silent auction, golf tournament, and more. National Kidney Foundation. (321) 449-0855

**August 30-October 5
Sarasota**

Rosa Bonheur to Marcel Duchamp: Highlights from the Ringling's Collection of 19th and Early 20th Century Art. Approximately 40 works by European and American artists. Considers the role of realism and its varied interpretations over a century. The John and Mable Ringling Museum of Art. (941) 359-5700

**September 6
St. Augustine**

Founder's Day. Celebration of the founding of the nation's oldest city. Includes a reenactment of the first Catholic Mass and found-

ing of the city 432 years ago in downtown historic area. City of St. Augustine. (904) 825-5033

**September 6-7
Jacksonville**

32nd Annual Riverside Arts Festival. Juried fine art and crafts show, children's activities and a bus tour of the Riverside-Avondale Historic District. Riverside-Avondale Preservation, Inc. (904) 389-2449

**September 10-November 9
Boca Raton**

Frank Lloyd Wright Windows of the Darwin D. Martin House. Exhibit features the art glass windows, doors, and skylights that Wright created for this landmark structure, including the renowned Tree of Life window. The stained glass windows of the Martin House are among Wright's classic designs, bearing inventive geometric patterns, many inspired by natural plant forms. Boca Raton Museum of Art. (561) 392-2500.

**September 11-13
Melbourne/Satellite Beach**

Melbourne Independent Filmmakers Festival. All proceeds benefit Unconditional Love, an organization supporting AIDS patients. 3 Boys Productions. (321) 726-1711

**September 12-October 26
Maitland**

Central Florida Craftsmen. An exhibition of Central Florida Craftsmen who are also members of Florida Craftsmen, Inc., including such artists as Eva Walsh, Holly Hanbrick, Vicky Lilavois, Lynn Whipple, Harry Messersmith and Kay Whitfield. Maitland Art Center. (407) 539-2181

**September 12-November 2
Ormond Beach**

Transcending Dimensions: 2D and 3D works by Virginia Bryant Schmidt and Christine M. Frederighi. The work of two Florida artists: paintings by Virginia Bryant Schmidt and sculptures by Christine Frederighi. Ormond Memorial Art Museum and Gardens. (386) 676-3347

**September 13-Spring 2004
Miami**

A Call to Arms: Wartime Propaganda From the Wolfsonian-FIU Collection. Exhibition of propaganda objects from the First and Second World Wars. From posters and postage stamps to

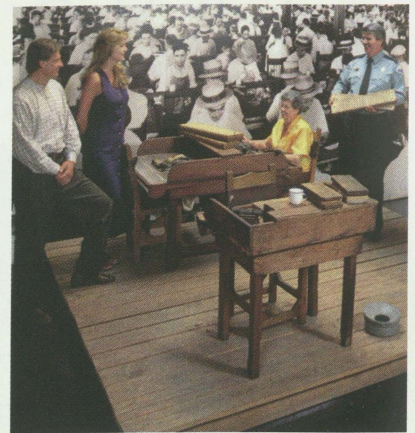
Huelga! Labor

Activism in Ybor

City, Ybor City

Museum State

Park, Tampa



**September 20-October 25
Miami**

20th Annual Festival Miami. International music festival featuring symphonic concerts, chamber music and jazz. Maurice Gusman Cultural Center. (305) 284-6477

**September 27
Calhoun County**

Annual Peanut Boil. Free boiled peanuts cooked in a cast-iron pot over an open flame. Pan-handle Pioneer Settlement. (850) 674-8055

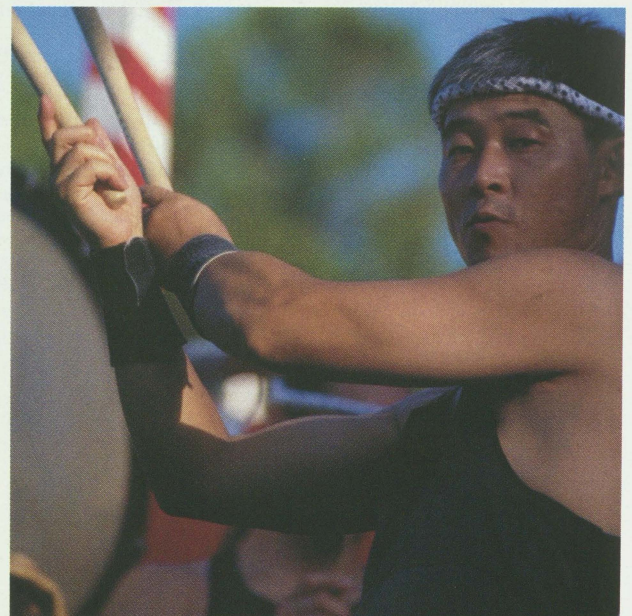
**September 27
Trenton**

19th Annual Down Home Days. Arts and crafts festival with a variety of attractions. Gilchrist County Chamber of Commerce. (352) 463-3467

Bon Festival, Morikami

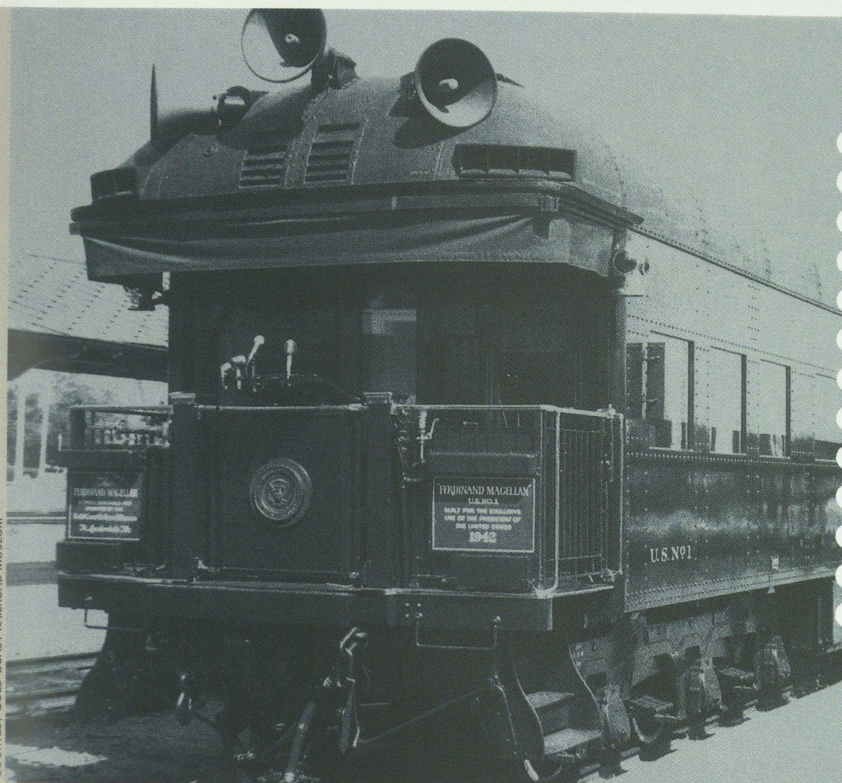
Museum and Japanese

Gardens, Delray Beach



ON A ROAD LESS TRAVELED

COURTESY GOLD COAST RAILROAD MUSEUM



■ FERDINAND MAGELLAN ■ UNITED STATES CAR NO. 1 ■ MIAMI

In early 1942, with the United States involved in World War II, White House aides suggested the president of the United States should have a custom-built railroad car to provide maximum protection when he traveled by rail. Originally built in 1928, the *Ferdinand Magellan* was one of the last cars ever built as a private car, and one of a group of six cars named for famous explorers and operated by the Pullman Company. When the *Ferdinand Magellan* was chosen to be the presidential car, it was withdrawn from general service and returned to the Pullman Company shop near Chicago for complete rebuilding. It was presented to President Roosevelt on December 18, 1942.

Roosevelt was one of four presidents to utilize the *Ferdinand Magellan*. Harry S. Truman used the car more than any other president. During Truman's famous whistle-stop campaign tour of 1948, he traveled more than 28,000 miles and made nearly 350 speeches from the rear platform. The famous news photograph of Truman holding the *Chicago Tribune* with the headline stating, "Dewey Defeats Truman" was taken on the platform of the *Ferdinand Magellan* on Wednesday, November 3, 1948, at the St. Louis Union Station. President Dwight D. Eisenhower used the car infrequently, and the last trip of the *Ferdinand Magellan* in government service was in 1954 when Mrs. Eisenhower traveled from Washington, D.C. to Groton, Connecticut, to christen the world's first nuclear-powered submarine, the U.S.S. *Nautilus*. In 1984, President Ronald Reagan used the *Ferdinand Magellan* on a campaign tour from Dayton to Toledo, Ohio.

The Gold Coast Railroad Museum acquired the car, which arrived in Miami for display on January 15, 1959. In 1978, the car was listed in the National Register of Historic Places, and in February 1985, the *Ferdinand Magellan* became the only passenger railcar ever designated a National Historic Landmark. In August 1992, during Hurricane Andrew, massive steel support beams crashed onto the *Ferdinand Magellan*. The car sustained relatively little structural damage, and after restoration, was placed back on public display in October 1996.

The Ferdinand Magellan may be seen at the Gold Coast Railroad Museum, a nonprofit organization dedicated to preserving, exhibiting and operating historic railroad equipment. The museum is located in Miami at 12450 S.W. 152nd Street, adjacent to the Miami-Dade County MetroZoo. Call 1.888.60.TRAIN or visit <http://www.goldcoast-railroad.org/>.

IN UPCOMING ISSUES...

■ VISIONS OF PARADISE: FLORIDA IN THE POPULAR IMAGINATION

A new exhibit at the Museum of Florida History examines how Florida's image has been reflected in the arts, popular media, historical souvenirs and promotional materials, and how the state's cultural diversity has shaped that image. Over 100 artifacts from the Museum of Florida History permanent collection tell the story of Florida's colorful past.



FLORIDA

History & the Arts

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